1. Belloc, A. [Auguste]. **CAUSERIES PHOTOGRAPHIQUES**. Paris: Belloc, [1861]. First edition. 16mo., 129 pp. Later half morocco and marbled paper over boards, title in gilt on the spine, original printed rear wrapper bound-in. Slight toning; very good. $1,000.00

Auguste Belloc (b. 1800, Paris) was a portrait miniaturist, watercolor painter and photographer of the nude. He began making portraits with the daguerreotype and calotype processes by 1851. Belloc was one of the founding members of the Société Française de Photographie. In the 1850's, he was inventing, manufacturing and selling photographic supplies and equipment, which he continued to do until his death in 1868. In 1869, Gaudenzio Marconi, who took over Belloc’s skylit studio, reproduced and published Belloc’s exquisite nudes. Belloc was also a writer on photographic theory, processes, and techniques.

Here, Belloc covers the apparatus and sensitized materials used for “informal” photographic subjects. Following the 100 pp. text is a 20 pp. priced list of his photographic products for sale.

Bellier de la Chavignerie, Manuel Bibliographie du Photographe Francais, 1863, no. 124 (the first bibliography of French photographic literature, listed chronologically). Roosens and Salu No. 6537.
2. Bénédict, Hugo, editeur. **PALAIS DES BEAUX-ARTS (GALERIE RAPP, CHAMP-DE-MARS) PARIS, AVRIL À SEPTEMBRE 1892. CATALOGUE OFFICIEL DE LA PREMIÈRE EXPOSITION INTERNATIONALE DE PHOTOGRAPHIE ET DES INDUSTRIES QUI S’Y RATTACHENT.** Paris: P. Dupont, 1892. First edition. 8vo., 88 pp., illustrated adverts. The original decorative wrappers are chipped with cello-tape stains; the front wrapper, formerly detached, has been laid down on archival paper; text shows light toning. A good copy. Housed in a cloth clamshell box with label on upper cover. $850.00

Divided into the following sections: History, Scientific, Amateur Artistic, Professional Artistic, Industrial, Matériel, and related fields. Among the exhibitors are: Davanne, Duchesne, Marey, Ducom, Demachy, Lecuyer, Ponti, Alinari, Nadar, et al.

Laid-in is a large [17 1/4 x 21 3/4 inches] folded broadside entitled RAPPORT DE LA COMMISSION. At the top, in holograph is written “M. le Général Sebert”, who was the vice-president of the administrative committee of the Société Française de Photographie.

OCLC locates three copies, all held by the Bibliothèque Nationale de France.


$500.00

Gernsheim INCUNABULA No. 757. Roosens and Salu No. 10013.
4. Clerville, A. **PHOTOGRAPHIE: PROCÉDÉ INALTÉRABLE COLLODION TRANSPORTÉ SUR PAPIER BLANC. GRANDISSEMENTS.** Chateauroux: Typographie et Lithographie Veigné, 1863. First edition. 8vo., 23 pp., Original printed wrappers with a small number label affixed to the blank lower margin of the front wrapper. Text lightly toned. Tipped to the blank reverse of the rear wrapper is the November 1863 [8 pp.] catalogue of photographic books offered by Librairie Leiber. Very good. $425.00

The author discusses various collodion formulas and settled upon the use of l’eau de Patako, for its brilliant blacks and permanence; a holograph notation to a footnote corrects where it can be to be obtained in Paris, changing rue de Seine to rue Vivienne.

Roosens and Salu No. 2102. OCLC locates only three copies; George Eastman House, National Gallery of Canada, and Bibliothèque Nationale de France.


This “Annual” at first presented a bibliographic conundrum; Bellier de la Chavignerie, Manuel Bibliographie du Photographe Français, 1863 (the first bibliography of French photographic literature, listed chronologically) lists this as number 98, with a slightly abbreviated title as the Second Edition 1858, which conforms with OCLC 491475699, 504193354, 40831049, and 457567209, as well as with Koelzer, Walter. **BIBLIOGRAPHY OF PHOTOGRAPHIC AND CINEMATOGRAPHIC PERIODICALS 1840 - 1940, No. 01030.** However, OCLC 1040911509 [ Bibliothèque Geneve] indicates the publication date as 1861. Roosens and Salu No. 6513 lists an early manual by Delestre with the title TRAITÉ DE PHOTOGRAPHIE: RÉSUMÉ DES PROCÉDÉS LES MEILLEURS POUR LA PLAQUE MÉTALLIQUE... [185? ?], and five copies with the same title are located in OCLC: The University of California and George Eastman House indicate the date of publication as 1850; The University of Chicago and Edinburgh University list the date as 1857; The National Gallery of Canada copy is listed as 1860-69? Fortunately, I had previously owned a copy of TRAITÉ DE PHOTOGRAPHIE and was able to discern the following: TRAITÉ DE PHOTOGRAPHIE... and ANNUAIRE DE LA PHOTOGRAPHIE... [Second edition] are nearly identical in content; some copies list a [4 pp.] supplement, which is mentioned at the end of title as PHOTOGRAPHIE SUR TISSUS, COLLODION SUR TOILE CIRCÉE. However, our copy is yet another issue, with the addition of another [4 pp.] supplement by Casimir Lefebvre dated 1861, and the title page, which is a cancel printed on a lighter weight paper and slightly smaller in width, does not state second edition. What may be concluded is that sales of TRAITÉ DE PHOTOGRAPHIE were slight, and the publisher changed the title to ANNUAIRE DE LA PHOTOGRAPHIE with a new title page stating the date as 1858, and further, issuing copies with a cancel titlepage with no date and adding supplements at the end. To conclusively state the priority of the issues of ANNUAIRE DE LA PHOTOGRAPHIE remains inconclusive. However, only the copy held by the Bibliothèque Geneve and our copy extend the contents to 1861. Rare in any issue.

Louis Ducas du Hauron and Charles Cros, simultaneously, but independently, discovered the basic principles of photographic color by the subtractive method. In 1869, Cros published an article in Les Mondes in which he describes a letter he had deposited in 1867 with the Académie des Sciences that outlined his color process. The contents of his letter was made public on May 7, 1869 at a meeting of the Société Française de Photographie when a similar process by Louis Ducas du Hauron was also announced. Ducos du Hauron published his process in 1869, and further elaborated upon it as applied to tricolor carbon printing in this publication of 1870; additionally, he refutes Cros’ claim to priority. This biography includes a list of published works and patents.


7. [EXPOSITION UNIVERSELLE INTERNATIONALE DE 1878]

Alphonse Davanne is a most important figure in the early history of photography. Born 1824 in Paris, he was a founding member of the Société Française de Photographie, the first photographic society in the world, and subsequently, its vice president and then president. His early collaborations were involved with photolithography, and by 1854, he had mastered that process. His next experiments were on developing a direct positive process. Davanne served as the president of the jury for the photographic section of this International Exhibition.

Largely concerned with the history, cameras and equipment, and the latest advances in photomechanical processes, etc.

Roosens and Salu No. 3697.
8. [EXPOSITION UNIVERSELLE INTERNATIONALE DE 1900] [Davanne, A. and Maurice Bucquet and Léon Vidal]. MUSÉE RÉTROSPECTIF DE LA CLASSE 12, PHOTOGRAPHIE (MATÉRIEL, PROCÉDES ET PRODUITS) À L’EXPOSITION UNIVERSELLE DE 1900. RAPPORT DU COMITÉ D’INSTALLATION. Paris: Publisher not identified, [1900]. First edition. Folio, [33 cm. x 25 cm], 102 pp., portrait frontispiece with tissue guard, illustrations in text, 10 plates with tissue guards (1 of these in color). Original printed wrappers. Neat ownership signature of a member of the jury of classe 5 on the blank reverse of the half-title page. Fine, as new.

$850.00

A history of photography and processes, which includes two chapters by Léon Vidal - one is a history of photogravure and the other on color photography. Details several other photomechanical processes and their inventors. Illustrations include those by Robert Demachy and by Puyo.

There are several issues of this report, three of which vary only in size; a fourth, a later issue has a slightly different wording to the title and is dated 1903. Étienne-Jules Marey was the president of the committee.

Roosens and Salu No. 3704.

9. [EXPOSITION UNIVERSELLE INTERNATIONALE DE 1900] [Davanne, A. and Maurice Bucquet and Léon Vidal]. MUSÉE RÉTROSPECTIF DE LA CLASSE 12, PHOTOGRAPHIE (MATÉRIEL, PROCÉDES ET PRODUITS) À L’EXPOSITION UNIVERSELLE DE 1900. RAPPORT DU COMITÉ D’INSTALLATION. Paris: Publisher not identified, [1900]. First edition. 4to. [28 cm. x 19 cm], 102 pp., portrait frontispiece with tissue guard, illustrations in text, 10 plates with tissue guards (1 of these in color). Original printed wrappers. Neat ownership signature of a member of the jury of classe 5 on the blank reverse of the half-title page. Fine, as new.

$600.00

A history of photography and processes, which includes two chapters by Léon Vidal - one is a history of photogravure and the other on color photography. Details several other photomechanical processes and their inventors. Illustrations include those by Robert Demachy and by Puyo.

There are several issues of this report, three of which vary only in size; a fourth, a later issue has a slightly different wording to the title and is dated 1903. Étienne-Jules Marey was the president of the committee.

Roosens and Salu No. 3704.

acahan@cahanbooks.com
http://www.cahanbooks.com
Specializing in Rare and Out-of-Print Photographic Literature
10. Fontenay, Guillaume de. **La Photographie et l’Étude des Phénomènes Psychiques**: Abrégé de Trois Conférences Données par L’auteur à La Société Universelle d’Études Psychiques, En 1910 et 1911. Paris: Gauthier-Villars, 1912. First edition. 12 mo., 112 pp., 16 leaves of plates from b&w photographs. Publisher’s original printed wrappers, which are moderately soiled and worn, small chips at the spine ends with no loss of text. The text is modestly toned; owner’s signature and unusual stamp on the title page. A near very good copy. $250.00

The texts of the author’s presentations on spirit photography and related phenomenon at three major conferences. Preface by Dr. d’Arsonval. Roosens and Salu No. 9086.

Jules Girard (1839 - 1921) was the assistant secretary of the Société de Géographie, Paris. He was an early practitioner of photomicrography and exhibited several of his photomicrographs at the Société Française de Photographie expositions, held biyearly, 1857 - 1876.

This small publication is a practical manual of the apparatus and applications for making microphotographs and projecting them.

*Issued in the series: Actualités scientifiques. Nouvelle série no. 2. Roosens and Salu No. 8391*


A manual for enlarging portrait photographs and the subsequent coloring with pencil, crayons and pastels.

*Roosens and Salu No. 3582.*
13. Laussedat, Colonel A. [Aimé], *RECHERCHES SUR LES INSTRUMENTS, LES MÉTHODES LES DESSIN TOPOGRAPHIQUES. TOME I. APERCU HISTORIQUE SUR LES INSTRUMENTS ET MÉTHODES. LA TOPOGRAPHIE DANS TOUS LES TEMPS. TOME II. PREMIÈRE PARTIE: ICONOMÉTRIE ET MÉTROPHOTOGRAPHIE. TOME II. DEUXIÈME PARTIE: DÉVELOPPEMENT ET PROGRÈS DE LA MÉTROPHOTOGRAPHIE A L’ÉTRANGER ET EN FRANCE.* Paris: Gauthier-Villars, 1898 - 1903. First edition. Three parts in three octavo volumes. xi,449 pp., text illustrations plus 14 plates; 198 pp., text illustrations, plus 15 plates; 287 pp, text illustrations plus 18 plates. The plates in all volumes are generally large fold-outs (diagrams, maps, photos, stereograms, plans, and topographical maps). The first two volumes are bound in contemporary half sheep and marbled paper over boards, with the original printed front wrapper bound-in, and a paper shelf label at the top of the gilt-titled, rubbed spines; the third volume is bound in quarter cloth and marbled paper over boards, hinges repaired and board edges rubbed. All plates are fine, with the exception of three plates in the first volume, two of which have a small stain to their blank margin, the other, a short tear at the fold, and one plate in the final part, which has slight chipping to the blank foredge; many have their original tissue guards. In all, a very good or better, complete set. $1,250.00

Beginning in 1849, Colonel Amié Laussedat devised a photographic method and instruments for use in projective geometry as applied to topographic and architectural measurements. Laussedat, experimented in aerial photographic surveying, using kites and ballons; in 1849, simultaneously, but separaetly, Nadar used a hot air ballon for aerial photography.

This three part work is a compilation, with new material, of Laussedat’s extensive research and writings on métrophotographie (photogrammetry) and aerial photography, and their histories. It includes his original designs for surveying instruments, cameras and lenses. See Hannavy, *ENCYCLOPEDIA OF NINETEENTH-CENTURY PHOTOGRAPHY*, p. 13 & 1081.

Not listed by Roosens and Salu, who do mention several other related works by this author. OCLC locates approximately eleven complete sets, with no sets held by libraries in the United States.

$1,000.00

Alphonse Justin Liébert (1827-1913), a French naval officer, resigned his commission and opened a photographic studio in San Francisco, 1851. By 1864, he was back in Paris, where he introduced the melainotype (tintype) and was an early advocate of the carbon process.

In this survey of American approaches to photography he included studio design, lighting apparatus, darkroom work and enlarging as well as photo-sculpture, many of his own design.

Roosens and Salu No. 6546.


$350.00

Molteni, an instrument maker of scientific devices, provides instructions for making and using magic lanterns and other apparatus for projecting images, including “fantasmagorie.” In 1865, he is credited with the invention of the first efficient device for imparting intermittent movement, which he calls a Choreutoscope Tournant.

Roosens and Salu No. 9007.

$650.00

Although the title is similar to his earlier, and frequently revised and expanded, \textit{TRAITÉ DE PHOTOGRAPHIE SUR COLLODION}, this manual significantly differs and therefore is considered a separate and new work.


17. Tissandier, Gaston. \textit{LES MERVEILLES DE LA PHOTOGRAPHIE}. Paris: Librairie Hachette et Cie, 1874. First edition. 12mo., (iv), 331 pp., photoglyptie (Woodburytype) frontispiece, 65 engraved illustrations. Newly bound in half navy morocco and marbled paper over boards with the original printed wrappers bound in. Several of the leaves have a creased corner, with a few showing some damage with no loss of text, which has been carefully conserved. A very good copy.

$200.00

A broadly ranging manual with chapters on preparations, operations and procedures, photomicrography, instruments, stereoscopes, photomechanical applications. The first 86 pages are devoted to the history of the discovery and first practitioners, Niépce, Daguerre, et al.

An 1876 English translation by John Thomson is titled, \textit{A HISTORY AND HANDBOOK OF PHOTOGRAPHY}. Roosens and Salu No. 6557.

Appended to the text by Vidal is: *MANUEL OPÉRATOIRE POUR L’EMPLOI D’UN PROCÉDÉ USUEL DE COLLODION SEC...* by Charles Teisseire and Joseph Jacquemet.


19. Vidal, Léon. *COURS DE REPRODUCTIONS INDUSTRIELLES: EXPOSÉ DES PRINCIPAUX PROCÉDÉS DE REPRODUCTIONS GRAPHIQUES, HÉLIOPRAPHIQUES, PLASTIQUES, HÉLIOPLASTIQUES ET GALVANOPLASTIQUES*. Paris: Librairie Ch. Delagrave, [1882]. First edition. 8vo., xx, 493, [1] pp., 27 b&w and color plates with tissue guards, text illustrations. Half morocco and marbled boards, raised bands on spine with gilt title and rules, t.e.g. Front free endpaper loose, several of the plates with tissue guards are also loose and laid in; one ink correction in text in the author’s hand. Still a very good copy. $1,250.00

An exceptional treatise on photomechanical techniques, with examples of a Woodburytype, photoglyptie, phototypie, photogravure, chromolithograph, a color carbon photograph, as well as monochrome plates as illustrations of color separations, etc. INSCRIBED on front free endpaper to his mother.

Roosens and Salu No. 8171.
morocco and marbled boards, raised bands on spine with gilt title and rules, t.e.g.; lightly rubbed. The frontispiece to the second part is detached and is foxed on the blank reverse. A very good copy.

$500.00

An excellent and comprehensive manual covering a wide array of apparatus, techniques, and processes, including platinotype; primarily for landscape and photography in the field. INSCRIBED by the author to his mother.

Roosens and Salu No. 5763.

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one tip scuffed. A very good copy.

$150.00

An early and important text that furthered the attainment of a true three color photography through spectrology and orthochromatics, the process by which photographs of colors are represented by their degree of intensity.

Roosens and Salu No. 7667.

$425.00

This volume is the text of Vidal’s lecture presented at the Union Centrale des Beaux-Arts, Conférences de L’Année 1879. It is a survey of the latest photomechanical processes for creating reproduction and facsimiles, including polychrome. The mounted photographic frontispiece is a phototypie (carbon print) by A. Quinsac.

Roosens and Salu No. 8172. OCLC locates only six copies.


$1,000.00

*A collection of five titles on carbon printing, collodion emulsions and correcting defects in negatives and prints.*

Roosens and Salu Nos. 1609, 2958, 2105, 2129, 1602, 1609.

$350.00

This is the second volume of a two volume work; however, it is an independent work. Roosens and Salu Nos. 1609.


$125.00

This manual provides instructions for making negatives/positives for a variety of applications and includes: sensitometry, intensifying and reducing photographs, photomechanics, enlarging, etc.

Roosens and Salu No. 6573.


$425.00

The Autotype Fine Art Company of London, produced a unique form of collotype prints, a carbon transfer process. This manual revises and enlarges the 1870 manual by J. R. Sawyer.

Roosens and Salu No. 586. OCLC locates a single copy at the Getty Research Institute.

$425.00

A nicely illustrated manual of Woodburytype processes, a mechanical method of producing carbon prints, and considered by many as the most realistic of the photomechanical processes. Léon Vidal (1834-1906) was head of the Association of Musée des Photographies Documentaires, which he founded, and a professor of photography at the École des Arts Decoratifs.

Roosens and Salu No. 11126.


$600.00

Léon Vidal (1834-1906) was head of the Association of Musée des Photographies Documentaires, which he founded, and a professor of photography at the École des Arts Decoratifs. This manual covers photomechanical processes invented by Vidal, among which is the Photochromie. It further includes the carbon-gelatin phototypie, albumen techniques and color.

Although this publication states it as the Third Edition, in actuality, it is an outgrowth of an earlier treatise on carbon by the author, and is indeed, a unique work. **INSCRIBED** by the author to his mother. Roosens and Salu No. 1616
29. Vidal, Léon. **TRAITÉ PRATIQUE DE PHOTOTYPIE, OU, IMPRESSION À L’ENCRE GRASSE SUR UNE COUCHE DE GÉLATINE.**
Paris: Gauthier-Villars, 1879. First edition. Small 8vo., xiv, 284 pp., frontispiece is a phototypie by Quinsac with tissue guard, plus 3 full-page phototypie plates by C. Relvas; other illustrations in text. Half morocco and marbled boards, raised bands on spine with gilt title and rules, t.e.g. Scattered foxing, frontispiece and photoplates loose and laid in. A very good copy.

**$600.00**

A well-illustrated manual covering phototypie, a collotype process utilizing greasy-ink on a gelatin plate. We presume this to be Vidal’s own copy as it bears his round ink stamp on an endpaper and contains an additional two plates not found in other copies, which list only two.

Roosens and Salu No. 8290.


**$650.00**

The Dubroni camera was patented in 1864 - the name is an anagram of the inventor’s name, Jules André Gabriel Bourdin, and was the world’s first instant picture camera: a simple wooden box camera for wet collodion photography with the ability to process the plate within the camera body. Although Bourdin was not the first to propose a camera with internal processing, it was the first to come to market and was compact and simple to operate. Hannavy, *ENCYCLOPEDIA OF NINETEENTH-CENTURY PHOTOGRAPHY*, p. 195-196.

An uncommon manual, Roosens and Sal No. 1417 indicate 67 pp.; however, a few of the nine copies located by OCLC list 71 pp. There is no indication in our copy of 67 pp. of any pages removed.

$200.00

The definitive history to date, with formulae, and the personal copy of Walter Clark, the first, and longtime director of Eastman Kodak’s research laboratory, with his signature and stamp on the first flyleaf.

Roosens and Salu No.2276.


$125.00

A comprehensive formulary and manual for a full range of photographic emulsions, including manufacture for modern usage.

Roosens and Salu No. 3815.

A manual for making photographic postcards with a variety of processes: sensitizing with silver, bromide and gaslight, iron, uranium, copper and other metals, platinotype, photomechanical, and coloring. Also, suggestions on commercial sales.

Roosens and Salu No. 8805. OCLC locates only seven copies.

34. Willemin, Ad. **TRAITÉ DE L’AGRANDISSEMENT DE ÉPREUVES PHOTOGRAPHIQUES; ÉTUDE CRITIQUE DES DIVERS APPAREILS.** Paris: Victor Masson et fils, 1865. First edition. 8vo., 122 pp., 10 b&w wood engravings. Paper wrappers with some chipping at edges and a new paper spine; text foxed, with a faint tidemark to the first 50 pages. Housed in new clamshell box of linen with paper label. Very good. $400.00

An early and scarce manual on enlargements, microphotography, processing and the apparatus needed.

Roosens and Salu No. 3581.

$650.00

A comprehensive encyclopedia and formulary by the prolific author of numerous process manuals, and editor of The Photographic Times, and The American Annual of Photography. The photogravure frontispiece is Stieglitz’s “The Old Mill.” The 1896 first printing of this title did not include the frontispiece. See, p. 103, Greenough, **ALFRED STIEGLITZ: THE KEY SET** for publication history of this image.

Roosens and Salu No. 3547.


350.00

A comprehensive encyclopedia and formulary by the prolific author of numerous process manuals, and editor of The Photographic Times, and The American Annual of Photography.

Roosens and Salu No. 3547.